

## BING CROSBY

It was the late 1920s. Paul Whiteman and his orchestra were playing the New York Paramount Theatre. A featured part of the Whiteman entourage was the Rhythm Boys: Al Rinker, Harry Barris and Bing Crosby. At one point in the show, Crosby stepped up to the mike to do a solo. When Whiteman left the bandstand after the performance, the manager of the Paramount complained to him, "Don't ever let that fellow Crosby sing alone again. He stinks!"

In less than two years, Bing Crosby returned to the Paramount stage as a headliner and was paid \$6,500 a week!

It was Bing's "bub-bub-bub-boo" style of crooning that brought special attention to him during his CBS radio series in 1931. According to Carroll Carroll, longtime writer for Crosby, and author of *I Looked and I Listened*, Bing actually stumbled on his early trademark. "During a broadcast a sheet of music fell off the stand and Bing could not retrieve it. So he substituted "bub-bub-bub-boo" for the missing words. Those in the studio liked it so well that he deliberately inserted these meaningless sounds during his next evening's broadcast and continued to do so thereafter."

Bing's relaxed speaking style on radio also helped his popularity. And he credits Carroll Carroll for being a writer who took a personal interest in developing the Crosby style. In his book *Call Me Lucky*, Bing wrote, "He seemed to have an ear for the way I talked, and he encouraged me to incorporate as many of my own words as possible into the scripts. He'd send a script around to my home and I'd try to rewrite the speeches he'd written for me so as to make them sound even more like me. The way we worked together resulted in the next thing to ad libbing."